GREEK DANCING HOPE OF THE MIDDLE AGED WOMAN



Discoverer of Isadora Duncan Believes the Aesthetic Dances Are the Thing for the Woman Who Needs Exercise

with it," declares Mrs. Jean dera Duncan and exponent of barefoot fat, like the woman of to-day. dancing. She has just brought two more youthful protegees to New York in the ride horseback and to take long beauty which it may give them.

the most beautiful thing in existence, cards or teas-that is dancing. but we have kept it covered up so long that we have come to feel that there is before each other with very little cloth- so in fact, for we eat too much, ing, but without a thought of immodesty. It was only when we began the immodest.

are far more suggestive than any nude | figure is more immodest than any Greek robe even more awkward. It is much easier that ever was worn. I am glad the to teach a fat woman to dance than a my girls to wear it while it lasted. No Greek maiden would have worn such a thing.

"It is worth remembering that the women who objected to my pageant dances at the time of the meeting of the General Federation of Women's Clubs in Chicago and who made such a fuss about it that the police interfered all wore slit skirts and paint. Yet they saw harm in the dances of my little 16-year old girls, who are as lovely and innocent as children. I am very glad to say that the police officer saw this at once and decided that the costumes were quite proper and that the girls need not wear tights, though he decided that the man dancer who represented Apollo must do so.

It is possible to suggest the lightness and freedom of life only in bare feet and thin white garments. One may suggest gayety by dancing in top boots, as in the Hungarian czardas, but not primeval freedom and innocence. was because Isadora Duncan did suggest these things, because she took people back to the very dawn of the world and showed them the earliest of all the arts, that she met with her great success. And it is because I wish to help others back to childhood's joy in the freedom of a perfectly controlled body that I have devoted my life to asthetic dancing. Each year I have trained a few young girls, the most promising of the many who come to me; have never received money for the work.

The two who are coming to New York are Roschen Turck-Baker of a Chicago physician, and Patsy Shelley, who is related to the poet. Both are very beautiful, but they something better than beauty, an inborn love of rhythm and motion.

Patsy has dark hair and blue eyes and the most wonderfully expressive hands I have ever found in any pupil. She could use her hands a little she came to me, but she has learned to express emotion and joy with her whole

Roschen has red hair forty inches and the wonderful white skin that goes with such hair. They will do only ballroom dancing. Not social dancing-they know nothing about that. But they will do no stage work. "Do I disapprove of the modern

Not at all, when they are medestly done. They are giving people, especially middle aged women, some of the exercise they have lacked for two

The pl neer woman rolled her own egs for her fire; she walked back and forth at her spinning. She did her own hurning and her own bread kneading. nally she lived to a ripe old age, and if she had been content not to work!

OD made feet as well as hands. 1000 soon after her children were born The Devil had nothing to do she would always have done so. The point is that she lived to an active old age, or she died of some serious illness Vilssengen, discoverer of Isa- She was not a mere prey to nerves or

search of fame, and she is enthusiastic mountain tramps. But that does not over what Greek dancing may do for help their mothers. There is only one the health of women and the ideals of hope for the middle aged woman who as all the hard work done for her and We know that the human body is aging her house to theatres and clubs.

The modern dances are well enough for an evening's amusement, but for real exercise the aesthetic dances are something wrong in its beauty." she better, simply because they bring into men and maidens took the gymnastic woman should do her dancing as reexercises that gave Phidias his models ligiously as she eats her meals, more

"The automobile has been a blessing in one way; it has taken us out into open air and taught us to live in to cover the body that we began to the country, but it has given us big think of it. It is really clothing that is appetites with no real exercise to work off the superfluous food. It has im-The present styles in women's clothes proved our complexions, but not our

figure could possibly be. The slit skirt needs dancing. The thin sister is often style has passed; but I never permitted certain type of thin woman. After fat women have mastered steps they are usually light on their feet. Watch them in the ball rooms and you will see many a dowager dancing with a handsome oung man-and not altogether on account of her dinner invitations, either, It is the thin, awkward woman or gir! who is the wall flower



For real exercise the æsthetic dances are the thing.

gained complete control of the body, intend that they shall prove to others who has learned to dance not only in a that joy and we'l being are still within crowded ball room but beneath the open their grasp."

ARTISTIC SIDE OF PHOTUGRAPHY

Continued from Fifteenth Page.

When a painter wishes to produce When a painter wishes to produce some rough scheme of construction in rich and strong effects of color he uses his brain to work from, mends, alters that the wealth of tones will be f oil paint as his medium. In practically and elaborates this scheme as his work in the grays and bluish greens; w all other cases, whether the artist be develops. I always imagine that Whis- know that by varying the exposur working in color or monochrome, he selects some medium which gives an ab-

The question of lustre or shininess in this is the way that composition is other words, that we can have a a monochrome plature is only a matter actually worked out. of taste; but since all great artists, in If my memory serves me aright, all ages, have avoided justre in mono-chrome, we can hardly deny that good taste dislikes shinness. Of course we intaste dislikes shininess. Of course we in- scribe the right rendering of colors into dependent Englishmen have every right | monochrome. For example, they would to use print-out paper, and squeegee speak of "the value of red" when they our prints until their surface is as bright as a dish cover; we have every right to follow the example of those of blue" when they wished to insist nineteenth century barbarians who var- that blue could not be justly rendered nished their precious mezzotinis; we by blank, white paper. Of course this should be determined by the darkhave every right to range ourselves with was perfectly right so far as it went; those vulgar souls who delight in bril-Eant chromo-litographs; and we have every right to class ourselves with savages in their love of things which shine, and the eye, and partly on the reflectivelopment as on any other quality.

construction; but an artist or a poet or a novelist, although he has probably bracken in the foreground will selects some medium which gives an abselects some medium which gives an absolutely dead surface.

that the wall was rather pare and dark gray, or we can render the solutely dead surface.

the light be somewhat sub show how little detail the huusually conscious of. The cleknows this and subdues and lighting so as to soften the her guests' features, and this more becoming than a brillia with its hard shadows but it out the true character of t expressions, for expression is he contour of the muscles, a which is developed either b sulks, and by the modelling

rather than by wrinkles, eye ther superficial triffes. The Philistine is usually un When he lapses into attentio count the number of mas tant ship or to tell the time tant clock or to detect the m neighbor's eye. Color has charm for him, the play of shade is unnoticed and ton thought of. Hence the Philis cules impressionism.

The rendering of colors into he right shades of monochromof tone that will, so to speak, the original colors, is quite the thicult problem that the pictorial rapher has to face.

If he had only to select a chotograph it accurately. shade of gradation rendered to tion, his task would be simple only to make a faithful transcri tones of nature the panchroma and color screen would enable render his tones and color valu

Of course the ordinary phoplate renders the colors wron ome far too light in tint and and yellows far too dark. Of panchromatic plate, exposed by good strong color screen, will very tint of the landscape, from t of the sky to the yellow of the John's wort in the foreground dmost faultless truthfulness. W hat!

But given a first class rapid pla n ample exposure and a soft ment that will prevent the sky f coming too dense in the negati may get false colors, but the sky simple, the distance will be sin the foreground will be simple: with the most scientifically panchromatic plate exposed bet perfectly determined color screen single tone in every single color recorded, until we can get no reason of the multitude of the ton-With a first class ordinary pla-

know that the sky and the gree of contrast at will. hand, with a color sensitive plate. we must develop up the full streng the tones, lest the result should be and anæmic.

I am strongly inclined to think artistic expression, with fully corre chromatic photography, begins and with the selection of the subject of the exposure meter and the dev the control of the exposure and the



Hotas Copyright 1914 by Moffett.

Freedom and innocence suggested in bare feet and thin white garments.

glisten and glitter. But artistic minds tions from surrounding objects, the term was one of the most awkward girls I had ever seen. But she had a good have substituted the word "monochrome" carriage, and I saw that when she for Ruskin's "painting."

One of the best cooks I ever met with poise, the awkwardness would go. It had a formula. "I mix by random, and was hard in the beginning, but she is add my flavoring accordingly." A board now as graceful as little Patsy, who school cook would have worked from a could not get into a wrong position if recipe book and weighed and measured the constituents of her dish; a hygienic "The improvement in appearance is cook would have combined her proteids not the only thing. There is a joy in free movement that only children, ani-mals and trained dancers and athletes she founded her proportions on a very understand. It is not an accident that extensive experience, tested her dish in the faces of the Greek statues are so the making, dashed in a touch of this calm and happy. They were men and or that flavoring until each dish which she served became a veritable creation.

women with their own sorrows, but And so with composition. It is not a they were nearer to the winds and the thing of formula and recipes; it is not blood flowed freely through founded on science. Good composition picture even though the choice of sub arteries kept elastic by exercise of the is an impulse.

sunlight than we.

sort they loved. The music of the An architect must plan the composistreams brought an answering music, tion of his building in advance, partly a desire for motion to their hearts. And because he has to secure a scientific sta-

must feel that "lustre or shininess is should be used in a wider and more comalways, in monochrome, a defect." I plete sense. Besides, there are other questions, as well as color rendering, that are included under "values."

Among unrefined but clever persons there is a tendency to think more of the subject than of the treatment; a novel with a clever plot and forcible character drawing will command a large sale among the general public even though the literary style may be faulty, and a picture with a taking subject will pass muster even though it be deficient in other artistic qualities. Among the refined I think that the tendency is to value treatment more than subject; badly expressed book is at once placed out of court even though the plot or theme shows considerable ingenuity : inferior workmanship will at once damn a ect be original. Among the overrefined treatment is everything and subject

In portraits the impressionist aim is in the motion of their wonderful supple bility, and partly because he has to de- to synchronize tiny details and bring out suite 528.

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